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MUSIC USA 83

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American Music Conference

1983 Review of the Music Industry and Amateur Music Participation

FROM THE PRESIDENT

WHAT IS AMC?
WHAT DOES AMC DO?
WHY DO WE NEED AMC?

James W. Johnson, President of AMC, is president of Mississippi Music, Inc., which includes nine retail stores plus Eagle Distributors in Mississippi. He has served on the AMC Board of Directors since 1975, representing NAMM from 1977 to 1981.

Johnson was chairman of the Industry Statistics Committee from 1977-81 and also chaired AMC's Fifth Economic Council of the Music Industry in 1981.

He was elected AMC Secretary in 1979, AMC Vice President in 1980, AMC Vice Chairman in 1981, and served as AMC Chairman during the unexpired term of the former Chairman.

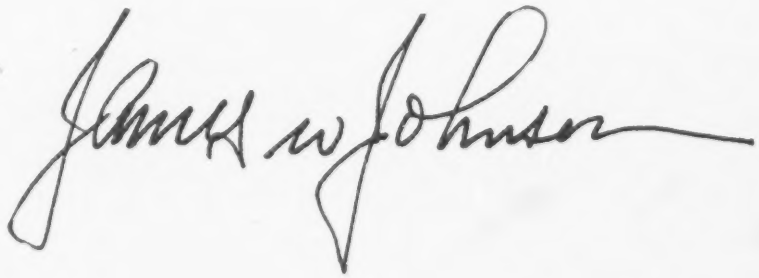
Under revisions to the AMC Bylaws approved by the Board in 1982, Johnson was elected AMC President for the July 1, 1982, through June 30, 1983, term of office.

We have heard these questions many times through the years. Many words have been spoken, and many have been written, published and distributed in an effort to answer these questions. I've served AMC as a board member or officer for almost a decade, and during that period of time I have often been hard pressed to give a concise answer to any of these questions, since there is more than one answer to each.

Being all things to all people certainly is not easy, if it is possible at all, though AMC is often expected to fill that role. Realistically, someone must set program priorities within AMC's current financial capabilities, and must review the staff's implementation of these programs. AMC's executive director, in conjunction with the executive committee, and with the approval of the Board of Directors, now selects activities and outlines in detail plans for their implementation. The following pages contain a summary of AMC's recent program activities.

In the past year, AMC has become more focused in its goals, and in its plans to achieve those goals. With its present leadership, AMC will emphasize activities of interest to the nation's youth. It is generally recognized that if a child has successful and rewarding experiences in music participation as early as preschool and continuing through high school, that individual will continue to be pro-music as an adult and will transmit that conviction to many others, particularly their own family, during an entire lifetime.

Some say that AMC is the PR arm of the music industry ... others that AMC promotes the values of music. I feel AMC designs programs and activities to convince the public that lifetime participation in music is highly beneficial to the individual, as well as to society as a whole. These are my words. Other interested persons might answer these questions a bit differently. Stated simply, we need AMC to develop the inherent human desire for music into active participation. I urge you to generously support the work of the American Music Conference.



HOW AMC PROMOTES THE VALUE OF MUSIC

In 1982, AMC underwent a reorganization that resulted in more focused programs, a smaller board and staff, and a stronger working executive committee. For the near future the AMC executive committee is developing a strategic plan that will focus on making more children life-time music makers.

Authoritative Spokesperson

Chuck Finney, a talk show host at Radio Station KQED, San Francisco, always wanted to play the trumpet, but never got started.

Cable News Network reporter Bob Rucker took piano lessons as a child, but quit because he was turned off by overbearing parents.

However, after Finney and Rucker interviewed Dr. Frank Wilson, M.D., the American Music Conference's "Authoritative Spokesperson," both men happily declared they would soon be making music.

The "Authoritative Spokesperson" program was initiated by AMC in August, 1982. It was designed to convince consumers that they are capable of playing musical instruments and that they should start immediately.

AMC will be spreading Dr. Wilson's message even further with the help of a new brochure, *Can I Make Music? (a doctor dispels some popular myths).* The pamphlet answers questions about talent and tone deafness, and confronts the athletics vs. music issue. It also discusses the educational benefits of music-making and gives suggestions for getting started in music.

Dr. Wilson believes that every individual has an "anatomical guarantee" that he or she can play a musical instrument. He has been studying the connection between the brain and human capacity to make music for several years and has given a presentation, "Mind, Muscle and Music," before numerous music industry and medical professional audiences.

Dr. Wilson became interested in music several years ago when he noticed his daughter's progress on the piano and realized that a physical and mental evolution was taking place for which he could not account. He believed that as a neurologist he should know about the processes involved in the development of the skilled use of the hands and began his research.

Dr. Wilson believes that the goals and methods used in music instruction can bring about a balanced, progressively refined development of the human brain and neuromuscular system.

To illustrate his points, Dr. Wilson compares musical training with that of an athlete. "There are more similarities between musicians and athletes than differences," says Dr. Wilson. "The key to success in music, as in sports," he adds, "is having the right goals.

"When the music student starts out with his or her hopes fixed on immediately sounding like a professional," the physician continues, "that attitude will be defeating."

Dr. Wilson points out that music students must learn to recognize when they are improving, no matter how small the improvement.

"The satisfaction of playing an instrument should come from the lessons and practice themselves," contends Dr. Wilson. "If we enjoy the process, then we will remain motivated long enough for our physical skills to catch up with our expectations of our abilities."

The 44-year-old physician is chief of the Neurology Department at the Kaiser-Permanente Medical Center in Walnut Creek, California. He is also an assistant clinical professor of neurology at the University of California School of Medicine, San Francisco.

Since becoming AMC's authoritative spokesperson in July 1982, he has spoken of the benefits of music participation in:

19 LECTURES to music related organizations; 33 INTERVIEWS with the media (17 Radio Talk Shows, 13 Magazines and Newspapers, 3 Television Talk Shows, The Cable News Network: 5 network airings, 12 headline news airings, 20 radio news airings); 4 PERIODICALS *(The Star, Health, Weight Watchers, National Enquirer);* UPI AND AP STORIES distributed to 2,800 newspapers (256 newspapers used stories, including the *Los Angeles Times* and 11 other major newspapers).

Public Service Announcements

During the past few years AMC has issued several series of commercial-like radio and television public service announcements featuring popular celebrities promoting participation in music and endorsing the value of music. These 10, 20, 30, and 60 second spots have been used by 2,500 radio stations and 200 TV stations (and played at all hours of the day including peak listening times) across the country providing music with free promotion estimated at $2,500,000 in advertising dollars. This year AMC has released PSAs by Chet Atkins, Chick Corea, Shirley Jones, Johnny Mathis, Stevie Nicks, Les Paul, Minnie Pearl Peter Schickele, Dinah Shore, Billy Taylor, Dick Van Dyke, Ben Vereen and Tammy Wynette. This year's spots were used by 1,500 radio stations—a very good showing, now that radio stations are no longer required by law to play public service announcements.

The scripts presented below are from some of the more popular AMC public service announcements:

STEVIE NICKS: "Hello. This is Stevie Nicks. Singing with Fleetwood Mac and having my compositions recorded has really been a thrill for me. But you don't have to be a recording star to enjoy making music. The millions of people who play in school

bands and community orchestras make some of the best music around and they do it just for fun. So why not join in? Be a music maker. And remember that music is for everyone."

PETER SCHICKELE: "Hello, I'm Professor Peter Schickele and the music you're hearing is the creation of that master of incompetency—P.D.Q. Bach. Unlike the other members of the Bach family, P.D.Q. wisely gave up music at the age of three, and again—later in life—when he died ... but by then, it was too late.

"P.D.Q.'s propensity for musical perversity during his all too long composing career was heightened by his lack of adequate early musical training. However, his family's achievements in music have in no way been diminished by P.D.Q.'s unique contributions.

"More important than his music, however, has been the example that P.D.Q. Bach has set for us. His musical activities prove—if proof be needed—the importance of introducing children to a sound, well-rounded education. And music—instrumental, choral and general—should be an integral part of every child's school day.

"Support your school's music programs. You may save a child from P.D.Q. Bach's fate."

Editorial Content

Television, radio, magazines, and newspapers are great influences in shaping public attitude. If music is to increase in value to American society we must continually put before the public the benefits of music and dispel the myths that keep people from participating, i.e.: "I'm tone deaf," "You have to be born with special talent," or "I'm too old to learn." AMC uses fact sheets, news releases, features and articles to saturate newspapers, magazines, radio, and TV with items on music's benefits and encouraging people to own and use musical products.

AMC also assisted *Teen* magazine in preparing "Music: Know the Score," an article on selecting instruments, learning to play, and career opportunities; and helped *Cosmopolitan* prepare a feature story about music learning for adults.

Two stories encouraged buying music products as Christmas gifts and were distributed in newspapers with a combined total circulation of half a million. A similar story for Mother's Day was placed with 4,000 newspapers.

ORIGINAL SONG FESTIVAL 83
SPONSORED BY AMC AND NAMM

Original Song Festival

Songwriters who have dreamed of having their compositions heard by the "right" people or those who like the excitement of national competition and the lure of big cash prizes will want to enter this "Original Song Festival 83."

Regional and national winners will be awarded $40,000 in prizes, including cash, musical instruments, recording equipment, a professionally recorded demo tape and song contracts.

One hundred thirty-five music retail stores in 35 states are participating in the Festival, which runs from June through August 1983. The contest is designed to increase customer traffic in music stores. Festival rules specify that entry forms and information must be picked up, in person, at designated outlets. No entry forms will be sent through the mail. In addition, the contestants must bring their entries back to the stores; those sent through the mail will be disqualified.

There are three contest categories: Pop/Contemporary, including easy listening, soul, jazz, reggae and cross-over songs; Rock/New Wave, incorporating funk, fusion, heavy metal, techno-pop and rockabilly; and Country/Folk, involving bluegrass, gospel, traditional styles and blues. Contestants may enter any number of songs they choose.

Only the music (and lyrics, if included) will be judged, meaning elaborate arrangements or professional quality recordings are not necessary. No live performances are required. The judging will be conducted by professionals in the music business, including producers and publishers at the national contest level.

The regional awards improve songwriters' chances for success because many nationally known people received their first recognition on the local or regional level. In addition, the Festival will give contestants' names and addresses to any judge who is interested in their songs, after the judging is completed.

Contestants in the "Original Song Festival 83" retain all rights to their compositions. Any publishing deals that result from the Festival are between the songwriter and the publisher only. Music retailers participating in the Festival can provide help and information on securing copyright protection.

Cause-Related Marketing

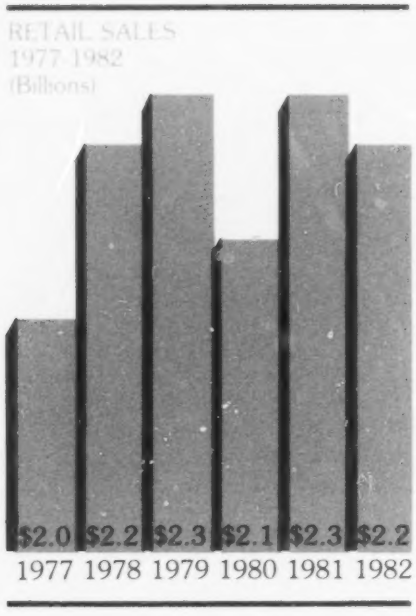
Corporate and non-profit teamwork that benefits both corporate marketing and the non-profit's cause is a growing form of philanthropy and an area that AMC has just begun to explore. Most cause-related marketing is based on providing a community service through projects that are good for business and that put something back into the community.

Music is a natural for this kind of activity and many projects are already under way. American Express Company teamed up with the San Jose Symphony for a special benefit concert featuring guest violinist Itzhak Perlman. Citibank is underwriting up to one-third of the expenses for the New York Philharmonic's foreign tours through 1985. The Stroh Brewery Company underwrites the New Orleans Jazz Festival. Companies cite several reasons for interest in such sponsorships: generating good will, marketing opportunities, cost-effective promotion, and employee relations.

Companies evaluate proposals according to a number of parameters:

Continued on page 24

RETAIL SALES OF NEW MUSICAL INSTRUMENTS, SHEET MUSIC AND INSTRUMENT ACCESSORIES



	Music Industry Retail Sales	Personal Consumption	% of Personal Consumption	Gross National Product	Cost of Living Index
		(Billions)		(Billions)	1967=100
1982	$2,207,745,000	$1,971.1	0.103%[3]	$3,059.3	289.1
1981	2,375,610,000[4]	1,857.8	0.128%	2,924.8	272.4
1980	2,180,800,000	1,672.8	0.130%	2,626.1	246.8
1979	2,353,609,000	1,509.8	0.156%	2,368.8	217.4
1978	2,299,690,000	1,340.1	0.172%	2,107.6	195.4
1977	2,090,204,000	1,260.2	0.166%	1,963.7	181.5
1976	1,919,010,000	1,079.7	0.178%	1,691.6	170.5
1975	1,741,977,000	963.8	0.180%	1,498.9	161.2
1974	1,821,353,000	877.0	0.207%	1,396.7	147.7
1973	1,524,427,000[1]	804.0	0.189%	1,289.1	133.1
1972	1,306,179,000[2]	721.0	0.181%	1,151.8	125.3
1971	1,106,339,000	662.1	0.167%	1,046.8	121.3
1970	1,005,239,000	616.7	0.163%	976.5	116.3
1969	957,020,000	577.5	0.167%	931.4	109.8
1968	954,138,000	536.6	0.177%	865.7	104.2
1967	924,000,000	491.7	0.187%	785.0	100.0
1966	955,000,000	469.9	0.205%	739.6	97.2
1965	887,000,000	428.7	0.206%	676.3	94.5
1964	731,000,000	398.9	0.183%	628.7	92.9
1963	661,000,000	373.8	0.177%	589.2	91.7
1962	608,000,000	355.1	0.170%	500.3	90.6
1961	538,000,000	335.1	0.160%	520.1	89.6
1960	500,000,000	325.2	0.154%	503.8	88.7
1959	490,000,000	311.2	0.157%	483.7	87.3
1958	441,000,000	290.1	0.152%	447.3	86.6
1957	438,000,000	281.4	0.156%	441.1	84.3
1956	424,000,000	266.7	0.159%	419.2	81.4
1955	380,000,000	254.4	0.150%	398.0	80.2
1950	235,000,000	191.0	0.124%	284.8	72.1
1949	220,000,000	176.8	0.124%	256.5	71.4
1941	90,000,000	80.6	0.111%	124.5	44.1

1. For comparable figure in 1972, add $8,000,000 for non-reporting piano manufacturers previously not recorded, and $21,881,000 for higher sheet music sales. Includes a new category—synthesizers.

2. Includes a new category—electric pianos.

3. To be read as a fraction of 1%.

4. Includes a new category—portable keyboards—plus revised estimates for several categories.

Note: Government statistics on gross national product, personal consumption are revised annually. The figures noted on this chart are those available in May of every year when Music U.S.A. is compiled.

MUSIC INDUSTRY SALES

Photo by Raymond Ross

Sales of musical instruments, sheet music and sound reinforcement equipment through music stores fell behind 1981, with an estimated total of $2.2 billion.

The data indicate steady demand for strings and flutes, and striking activity in the electronic field—particularly for multi-faceted portable keyboards.

Analyzing the Music Industry Sales

All figures in the instrument categories are "estimated sales at retail," based on manufacturers' shipments. Imports, and in some cases, exports, are included where noted.

Accuracy of the figures varies widely, depending on whether there is a reporting mechanism, whether there is a complex mix of U.S. made instruments and imports, and whether the category consists of mostly imported instruments that may or may not be correctly classified. In all cases, these statistics reflect U.S. Tariff Commission figures as they appear on the import page of this report.

Sales estimates rest on the assumption that what has been imported, or manufactured domestically and shipped to retailers has also been sold through to consumers in each year.

Analysts using this data should make note of this assumption and give it appropriate weight in drawing conclusions. Clearly, some inventory is always carried over from year to year, and should be factored into the analysis of trends.

In all categories "dollars" should be interpreted as sales reflecting the current realities of the marketplace.

Only two categories in this review are based on an organized (voluntary) reporting system and even within these categories (pianos and organs) estimates have been made for manufacturers who do not report their sales. Wind instrument, percussion and string data have been carefully analyzed by industry experts who have tracked both domestic manufacture and imports.

In the printed music category, figures are based on best estimates by the National Music Publishers Association and individual publishers. A new NMPA survey was not completed in time for inclusion in this report.

In all other categories, retail sales are based on estimates calculated by combining an average retail value for American-made instruments (or accessories) with an average value of imports, where applicable.

In categories where there is no reporting system, a representative number of manufacturers have been interviewed to arrive at a consensus on the size of the market.

This review omits several manufacturing areas for which it is extremely difficult to compile data: music kits, harp production, a variety of instruments used in elementary education, musical toys, estimates for craft production (other than bowed strings) and any used instruments.

Imports/Exports

Imports are figured into all relevant categories. Exports, which decreased in 1982, are included where indicated.

Determining the exact number of units made and sold domestically is becoming more complex each year due to the changing nature of imports. For example, some foreign manufacturers are shipping parts from abroad and assembling in the United States, some are building manufacturing facilities here. Also, government reporting categories have lagged behind changes in types of imported instruments, such as portable keyboards.

Broad Trends Only

For all these reasons, music industry figures are difficult to determine with exactitude. The MUSIC USA data should be used only for broad trends, not for tracking exact dollar and unit movements.

STATISTICAL INFORMATION

Pianos

Includes: Domestic production, imports and exports. Player pianos are also included. Electric pianos are categorized separately.

Both dollar volume and units dropped in 1982, a reflection of the generally poor economy and continuing high interest rates. Sales began to move ahead in the last months of 1982 and started the year 1983 on an upswing.

Sales of Pianos

	Units	Dollars[1]
1982	203,000	$421,682
1981	231,000	458,304
1980	233,000	424,060
1979	275,600	452,000
1978	282,172	411,971
1977	258,918	345,914
1976	246,235	303,608
1975	217,329	260,795
1974	248,405	273,246
1973	247,701	239,179
1972	232,507	208,924
1971	205,214	178,741
1970	193,814	164,000
1965	245,600	189,000
1960	198,200	148,650
1950	172,531	125,000
1940	136,332	95,000

[1]*In thousands of dollars.*
Source: National Piano Manufacturers Association and industry estimates.

Organs

Includes: Domestic production and imports with retail value of over $1,400. Exports are not included.

The impact of the recession on traditional organ buyers is reflected in this estimated 23 percent decline in unit sales. On the other hand, lower priced portable keyboards had strong growth in 1982 as the distribution base for these products was broadened. (See portable keyboard category.)

Sales of Organs

	Units	Dollars[1]
1982	101,000	$249,000
1981	131,329	323,463
1980	138,724	339,000
1979	175,159	398,487
1978	199,654	478,770
1977	222,400	510,186
1976	217,267	462,779
1975	205,772	395,700
1974	233,845	424,896
1973	202,275	358,836
1972	186,000	314,340
1971	145,000	241,170
1970	137,500	215,400
1965	143,000	192,50
1960	106,000	141,400
1950	10,000	14,000
1940	NA	NA

[1]*In thousands of dollars.*
Source: National Association of Electronic Organ Manufacturers, U.S. Tariff Commission and industry estimates.

String Instruments

Includes: Imports and domestic production of violins, violas, cellos and basses.

Once again the number of imported stringed instruments increased substantially, bringing units to the highest level recorded in this statistical review. The value of imported strings dropped by about 10 percent, making fairly inexpensive sets more available for school use. String programs in the nation's schools are growing in popularity.

Sales of String Instruments

	Units	Dollars[1]
1982	120,000	$38,200
1981	109,500	36,300
1980	94,000	38,000
1979	92,000	39,330
1978	83,500	36,500
1977	75,000	25,200
1976	83,000	25,400
1975	91,225	28,000
1974	63,655	19,466
1973	54,866	15,252
1972	61,565	12,559
1971	51,138	12,989
1970	75,700	19,720
1965	64,000	13,400
1960	40,600	7,300
1950	NA	NA
1940	NA	NA

[1]*In thousands of dollars.*
Source: U.S. Tariff Commission with adjustment made for domestic production.

Fretted Instruments

Includes: Domestic production and imports. Exports are not included.

Shipments of both imported and domestic units fell in 1982; the twenty percent dollar decline reflects a consumer shift toward less expensive instruments. Imported guitars valued over $100 dropped 33 percent in volume, while electric guitars fell 23 percent.

Sales of Fretted Instruments

	Units	Dollars[1]
1982	1,213,138	$252,805
1981	1,332,550	320,417[3]
1980	1,102,041	226,402
1979	1,890,006	301,957
1978	1,872,185	277,464
1977	1,655,572	238,932
1976	1,758,000	245,152
1975	1,540,234	185,036
1974	2,291,212	254,150
1973	2,048,053	208,446
1972	2,541,480	190,914
1971	2,444,639	155,147
1970[2]	2,214,686	159,910
1965[2]	1,500,000	140,000
1960	420,000	35,000
1950	220,000	22,000
1940	190,000	10,000

[1]In thousands of dollars.
Source: U.S. Tariff Commission and industry estimates.
[2]These years also include estimates of amplifier and P.A. system sales.
[3]Reflects more accurate reporting and figures for several smaller guitar manufacturers.

Sales of Fretted Instruments

	1982		1981		1980	
Domestic	**Units**	**Dollars**	**Units**	**Dollars**	**Units**	**Dollars**
Nonelectric guitars					64,080	$ 34,539,120
Electric guitars					83,980	46,272,980
Other fretted[2]					1,206	1,085,546
Domestic Total ($ rounded)	192,000	$103,000,000	217,149	$139,997,000[3]	149,226	$ 81,898,000
Imports						
Non-electric guitars	732,108	$ 94,423,500	781,696	$114,415,088	670,965	$ 91,138,000
Electric guitars	135,632	42,129,000	152,101	45,435,497	143,459	35,255,000
Other fretted[2]	153,398	13,252,500	181,604	20,569,401	138,351	18,111,000
Import Total ($ rounded)	1,021,138	$149,805,000	1,115,401	$180,420,000	952,775	$144,504,000
Grand Total ($ rounded)	1,213,138	$252,805,000	1,332,550	$320,417,000	1,102,041	$226,402,000

[1]Includes domestic production of acoustic and electric guitars and banjos, ukuleles and mandolins.
[2]Includes banjos, ukuleles and mandolins.
[3]Reflects more accurate reporting and figures for several smaller guitar manufacturers.

Woodwind Instruments[1]

Brass Instruments[1]

Percussion

Includes: Domestic production of drums sold in sets, as marching band equipment; mallet instruments, and cymbals. Imports are included and exports are not.

A strong continuing demand for flutes helped maintain a good woodwind market and offset a decline in clarinet sales. About 45 percent of woodwind units in 1982 were flutes.

Sales of Band Instruments
A. WOODWINDS (clarinets, saxophones, oboes, flutes, etc.)

	Units	Dollars[2]
1982	343,000	$142,345
1981	345,000	135,515
1980	321,000	117,000
1979	328,000	114,400
1978	340,000	108,800
1977	337,400	100,498
1976	343,245	96,452
1975	359,000	94,417
1974	402,645	102,674
1973	353,000	85,073
1972	329,207	76,972
1971	303,000	68,902
1970	304,000	66,150
1965	322,000	61,000
1960	241,000	45,300
1950	122,000	17,000
1940	110,000	6,000

Sales of Band Instruments
B. BRASS (trumpets, trombones, French horns, baritones, tubas, sousaphones, etc.)

	Units	Dollars[2]
1982	168,000	$71,064
1981	201,500	81,205
1980	197,000	74,800
1979	220,000	80,300
1978	229,000	76,715
1977	234,060	72,692
1976	238,600	70,000
1975	253,000	69,322
1974	267,360	71,118
1973	254,000	63,754
1972	219,800	53,666
1971	218,000	51,644
1970	225,000	51,000
1965	230,000	44,000
1960	153,000	29,700
1950	85,000	13,000
1940	75,000	6,000

[1]Includes: Domestic production as well as imports. Exports are not included.
[2]In thousands of dollars. Source: Industry estimates.

Tight school budgets brought downward price pressures, resulting in a five percent decrease in percussion sales. Imports of drums make up about 23 percent of the value of this instrument category.

Sales of Drums

	Units	Dollars[1]
1982	NA	$78,475
1981	NA	82,914[2]
1980	NA	69,017
1979	NA	70,426
1978	NA	61,240
1977	NA	56,700
1976	NA	53,000
1975	NA	48,361
1974	NA	57,761
1973	NA	48,134
1972	NA	41,856
1971	NA	34,880
1970	NA	32,000
1965	NA	50,000
1960	NA	12,000
1950	NA	NA
1940	NA	NA

[1]In thousands of dollars.
Source: Industry estimates.
Unit figures unavailable since drums sold in sets.
[2]Includes domestic production, with imports of drums sold in sets, marching band equipment, mallet instruments, and cymbals. Exports are not included.

Printed Music

Includes: Domestic publishing of sheet music and self-instruction aids.

Industry experts polled believe modest price increases compensated for essentially flat sales during the year. Results of a new industry survey conducted by the National Music Publishers Association during the spring of 1983 were unavailable before press time.

Sales of Printed Music

	Dollars[1]
1982[3]	$277,000
1981	271,544
1980	266,220
1979	261,000
1978	241,680
1977	228,000
1976	211,000
1975	197,750
1974	175,000
1973[3]	152,984
1972	129,101
1971	120,133
1970	91,500
1967	72,000

[1]In thousands of dollars. Source: Estimates from National Music Publishers Association.
[2]1971-1973 NMPA figures were based on comprehensive survey data.
[3]Based on industry estimates from 1974-1982.

Accessories

Includes: Estimates for retail sales of domestically made and imported strings, cases, straps, stands, drum sticks and other percussion accessories, reeds, metronomes, electronic pick-ups, distortion units and other types of electronic devices.

Strong customer interest in electronic tuners and other electronic devices helped sustain sales in this category. However, overall growth was affected by what was reported as an extremely soft market for guitar accessories.

Sales of Accessories

	Dollars[1]
1982	$194,000
1981	194,500[2]
1980	247,000
1979	247,000
1978	236,000
1977	225,000
1976	217,967
1975	198,152
1974	183,474
1973	152,895
1972	132,953
1971	120,866
1970	108,400
1967	85,000

[1]In thousands of dollars.
Source: Industry estimates.
[2]Nearly $18 million of electronic accessories now included in "P.A. Systems and Components," and $15 million of cymbals moved to "Percussion" category.

Miscellaneous Other Instruments

Includes: Imports of accordions, autoharps, bagpipes, bongos, chimes, concertinas, cymbals, drums, educational instruments, harmonicas, harps, harpsichords, marimbas, melodicas, organs valued under $400, recorders, xylophones.

Most of the 17 imported categories covered in this segment showed a decrease over the prior year. But the significant drop reflects a transfer of some $60 million in electronic instruments that are now reported under Portable Keyboards. Dollar values per unit were also down.

Sales of Miscellaneous Other Instruments

	Dollars[1]
1982	$ 80,000
1981	133,888
1980	124,000
1979	136,600
1978[2]	151,000
1977[2]	91,000
1976	84,258
1975	100,887
1974	106,628
1973	107,072
1972	92,146
1971	79,304
1970	78,509
1967	53,800

[1]In thousands of dollars.
Source: U.S. Tariff Commission.
[2]Includes $7,000,000 in 1976 and $6,000,000 in 1977 for accordions and concertinas.

Portable Keyboards

Includes: Keyboards with organ, synthesizer, or even electric piano characteristics that sell from under $100 to $1,400.

Portable Keyboards

	Units	Dollars[1]
1982	NA	$98,200
1981	NA	53,900[2]
1980	NA	7,586[3]

[1]In thousands of dollars.
[2]Included in Miscellaneous Other Instruments and in Portable Keyboards in 1981.
[3]Included in Miscellaneous Other Instruments in 1980.

Synthesizers

Includes: Production for domestic sale, imports and exports.[3]

Synthesizers that are both Analog and Microprocessor based, with at least one tone generator for each programmable voice. The market grew with an influx of lower-priced imported polyphonic units offering digital technology.

Sales of Synthesizers

	Units	Dollars[1]
1982	43,000	$50,000
1981	34,500	33,000
1980	36,606	32,300
1979	24,172	24,172
1978	24,050	24,050
1977	23,500	23,500
1976	18,000	17,100
1975	15,000	13,500
1974	10,000	11,000
1973[2]	7,000	8,000

[1]In thousands of dollars.
[2]First year for inclusion of this category. Source: Industry estimates.
[3]Because of government reporting methods, exports cannot be broken out of this category.

Electric Pianos/ Electronic Keyboards

Includes: Domestic production, imports and exports.

Instruments in this category are designed primarily to make a piano sound and have at least some similarity to piano action.

Domestic production of electronic pianos with keyboards of 64 to 88 keys is estimated to have fallen, while imports increased significantly. However, confusion over definitions makes it difficult to be certain of market size. Sales of electronic pianos for educational use are said to have accelerated in 1982.

Sales of Electric Pianos/ Electronic Keyboards

	Units	Dollars[1]
1982	40,000	$40,000
1981	37,000	40,700
1980	40,000	40,000
1979	38,737	38,737
1978	25,000	25,500
1977	25,000	24,500
1976	23,300	19,600
1975	22,000	17,600
1974	21,000	14,700
1973	19,000	11,400
1972[2]	15,000	9,000

[1]In thousands of dollars.
[2]First year for inclusion of this category.
Source: Industry estimates.

Sound Reinforcement Equipment

Includes: Domestic production and imports sold through music stores. Exports are not included.

Industry experts believe sales of smaller, less expensive amplifiers drove down dollar value by about 10 percent while unit sales were flat.

New technology is stimulating a more lively market for sound systems. Since the new down-sized systems can (for example) effectively combine · powered head, mixer, equalizers, reverb unit, and power amps in a portable case, systems are now a very attractive alternative to components.

Sales of Amplifiers

	Units	Dollars[1]
1982	177,000	$57,500
1981	177,000	$63,860
1980	177,000	62,000
1979	177,000	68,200
1978	177,000	62,000
1977	161,000	48,000
1976	158,000	48,000
1975	154,000	50,000
1974	140,000	55,000
1973	133,980	53,592
1972	110,000	43,245
1971[2]	96,000	35,643

[1]In thousands of dollars.
[2]Previous years' totals are combined with fretted instrument sales. 1971 was the first year breakouts of amplifier and P.A. system sales were available.

Sales of P.A. Systems and Components (mikes, mixers, power amplifiers, speaker systems and components, signal processors)

	Units	Dollars
1982	NA	$157,500
1981	NA	$175,000[3]
1980	NA	121,000[4]
1979	NA	121,000
1978	NA	108,000
1977	NA	100,000
1976	NA	60,000
1975	71,000	53,000
1974	60,000	45,000
1973	18,900	11,246
1972	18,000	10,318
1971[2]	16,000	9,903

[1]In thousands of dollars.
[2]Previous years' totals are combined with fretted instrument sales. 1971 was the first year breakouts of amplifier and P.A. system sales were available.
[3]Includes $18 million of electronic devices previously included in the "Accessories" category.
[4]Low estimate according to industry sources.

EXPORTS IMPORTS

Electronic instruments and pianos led advances in musical instrument imports in 1982 while exports sagged in almost every category, according to the American Music Conference analysis of U.S. Department of Commerce, Bureau of Census data.

Total imports, including a large general "other electronic instrument" category were $238 million. Exports dropped to $142 million, a 27 percent lag behind 1981. Exports were at their lowest level since 1977.

The largest import jump was in synthesizers and electronic keyboards which soared 145 percent in units. The total value of imported synthesizers doubled, while the value of all electronic keyboards moved up by 56 percent. But on average, the per unit cost of these instruments dropped below 1981 levels: the average price of an imported synthesizer was $280 last year as compared to $416 in 1981: the cost of an electronic keyboard dropped by more than $120 to $311.

Duty-free Korean-made pianos continued to capture a larger share of piano imports; in 1982 the number of Korean imports rose to more than 7,900 units, or about 21 percent of the nearly 38,000 imports. Prices of foreign-made pianos were up a moderate 5 to 6 percent, while total number of units rose 26 percent.

Imported stringed instruments, including violins, showed strength in 1982, with imported units up 14 percent to 117,642. Strings from Germany rose 20 percent and Japan exported 25 percent more to the U.S. market.

Except for a 19 percent increase in brasswind import values and a modest rise in electronic organs (to $16.3 million from $15.6 in 1981) there was a downward slide in most remaining areas. Cymbals fell 23 percent in value, guitars were down about 17 percent in value overall, and the category including banjos and mandolins was down 36 percent. Mouth organs

U.S. EXPORTS OF MUSICAL INSTRUMENTS AND PARTS

CATEGORY	1982 Units	1982 Value	1981 Units	1981 Value	1980 Units	1980 Value	1982 Leading Customers
Pianos	11,681	$13,269,907	21,124	$ 22,218,663	20,151	$ 20,047,165	Canada
Guitars	18,316	4,821,098	33,524	9,489,400	50,365	12,628,812	Japan
Electric Guitars	30,916	9,067,599	33,103	9,583,711	63,110	13,426,974	United Kingdom
Other Plucked and Bowed Strings[1]	21,044	2,488,793	32,170	3,122,021	44,591	3,331,128	Canada/Japan
Organs, Pipe and Reed	123	254,143	504	659,248	359	732,782	Mexico
Organs, Electronic and Electric	17,580	18,633,881	40,435	42,146,574	48,333	47,901,937	Australia
Woodwinds	44,706	6,015,888	57,860	7,158,951	58,231	7,027,754	Canada
Brasswinds	41,330	10,537,903	66,177	15,764,473	62,595	12,347,716	Japan
Percussion Instruments	NA	12,458,807	NA	11,819,832	NA	13,674,314	Japan
Synthesizers and Electric Pianos	NA	15,420,499	NA	16,240,106	NA	21,365,571	United Kingdom
Other Musical Instruments, Mouth Organs[2]	20,092	1,050,807	26,826	1,334,090	35,616	1,458,166	Canada
Piano and Organ Parts and Accessories	NA	16,802,223	NA	23,105,080	NA	21,241,886	Mexico
Other Parts, Cases and Accessories	NA	31,420,316	NA	32,229,132	NA	35,743,385	Japan
TOTALS		$142,241,864		$194,871,281		$210,927,590	

Source: U.S. Department of Commerce, Bureau of the Census. Not included are exports of used musical instruments.
[1]Includes harps, clavichords, mandolins, etc.
[2]Includes accordions.

dropped 22 percent in value and 39 percent in units, while clarinets were down about 8 percent in units. Saxophones, a $4 million category, remained unchanged.

The plummet in exports is attributed to the worldwide recession, coupled with the strength of the dollar. U.S. prices were no longer as competitive in 1982. However, as business improves and inventories are replenished, exports are expected to improve.

Only percussion instruments showed an advance and that was a modest 5 percent in value. All other exports dropped in declines ranging from 56 percent for electronic organs to 5 percent for synthesizers and electric pianos.

Only 11,681 pianos were shipped in 1982 as compared to 21,124 in 1981; shipments of guitars fell by 49 percent to $4.8 million. Brasswinds were down 33 percent and woodwinds 16 percent.

Canada, Japan and the United Kingdom continued to be America's leading customers.

U.S. IMPORTS OF MUSICAL INSTRUMENTS, PARTS AND ACCESSORIES

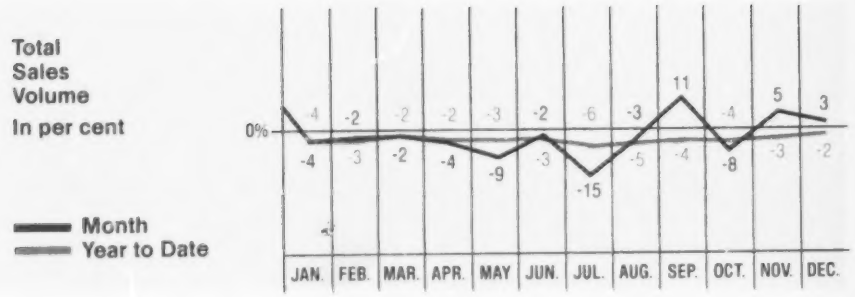
CATEGORY	1982 Units	1982 Value	1981 Units	1981 Value	1980 Units	1980 Value	1982 Leading Customers
Pianos	37,925	$ 58,640,746	30,096	$ 43,529,044	25,359	$ 31,485,137	Japan/Korea
Violins, Violas, Violoncellos, Double Basses	117,642	5,447,635	103,235	5,215,120	87,049	4,547,722	West Germany/Japan
Guitars, nonamplified	732,108	20,983,414	781,696	25,425,575	670,965	20,252,841	Taiwan/Korea/Japan
Other Stringed Musical Instruments[1]	153,398	2,945,030	181,604	4,570,978	138,351	4,024,583	Korea/Japan
Strings for Musical Instruments	NA	2,393,801	NA	2,476,632	NA	2,456,770	United Kingdom
Pipe Organs	45	3,645,945	57	4,577,344	67	4,790,668	Canada
Organs (except Pipe and Electric)	27,308	661,542	63,334	1,474,212	120,753	2,006,206	Italy/West Germany
Accordions, Concertinas	18,763	1,545,007	10,751	1,692,360	10,435	1,567,125	Canada
Mouth Organs[4]	185,422	2,973,379	305,361	3,833,588	267,223	3,589,683	West Germany
Brasswind Musical Instruments[6]	27,036	4,960,413	24,440	4,154,957	23,975	3,503,975	Japan
Clarinets	18,994	2,185,482	20,676	2,323,007	17,514	2,608,660	France
Saxophones	15,958	3,932,150	15,545	3,951,168	15,628	3,711,603	Japan
Other Wind Musical Instruments[5]	874,238	2,348,876	880,886	4,312,437	938,568	3,660,769	Japan
Percussion Musical Instruments[2]	NA	9,608,237	NA	12,545,038	NA	11,288,004	Taiwan
Electronic Organs	108,287	16,320,238	100,896	15,642,060	102,797	5,188,777	Japan
Electronic Fretted Instruments	135,632	9,362,175	152,101	10,096,777	143,459	7,834,501	Japan/Korea
Accessories[3]	NA	14,515,137	NA	15,353,798	NA	11,746,390	Japan
Parts for Musical Instruments	NA	38,317,952	NA	43,537,687	NA	38,588,611	Mexico/West Germany
Electronic Musical Instruments[7]	43,527	12,960,430	17,667	7,587,758	23,429	6,731,281	Japan
Other Electronic Musical Instruments[8]	NA	24,562,635	NA	7,322,383	NA	1,420,988	Japan
TOTALS		$238,310,224		$219,631,923		$168,694,988	

Source: U.S. Tariff Commission. [1]Includes banjos, ukuleles, and other fretted instruments. [2]Includes cymbals, drums, marimbas, triangles, etc. [3]Includes mutes, accessories for drums and cymbals, lyres, music stands, cases for musical instruments, metronomes, pitch pipes, tuning forks and tuning hammers. [4]Note that mouth organ units are expressed in all totals in dozens. [5]Includes flutes, oboes, English horns, etc. [6]Over $10.00 in value. [7]Electric pianos and synthesizers. [8]Includes keyboards with calculators.

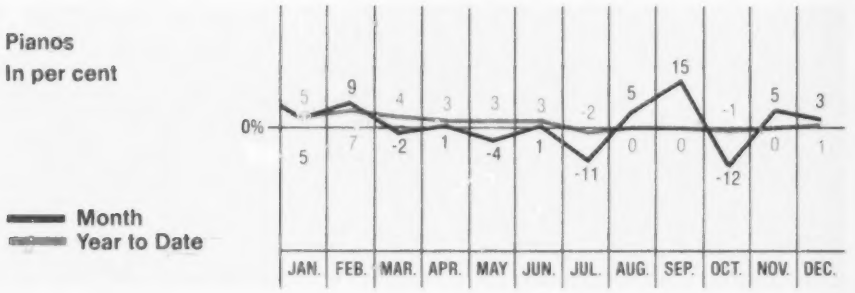
RETAIL SALES SHOW MODEST GROWTH IN SOME SEGMENTS

On each of the following graphs, the base line (0 percent) represents 1981 sales. Heavy lines within each graph indicate monthly changes and "year-to-date" status. Total sales volume for the industry includes sales of home entertainment equipment not shown by a separate chart.

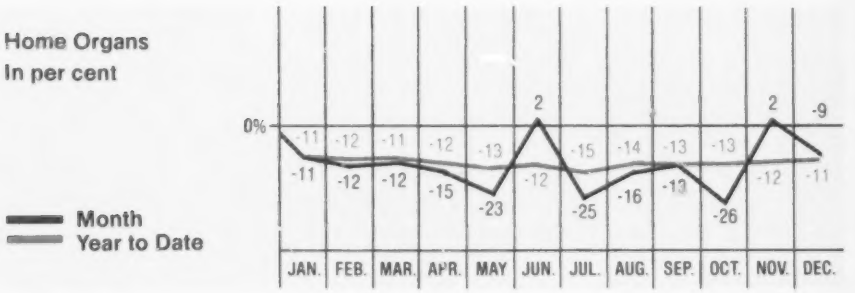
Total Sales Volume
In per cent



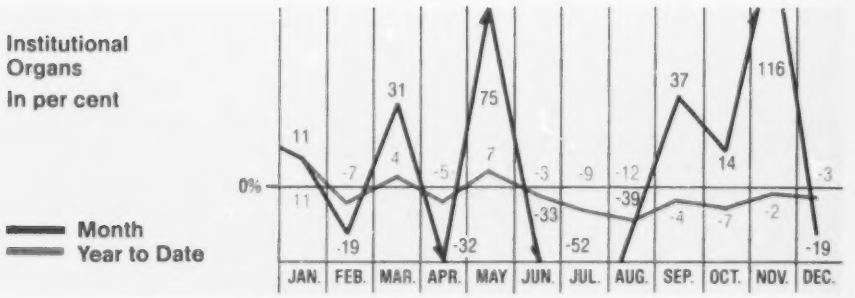
Pianos
In per cent



Home Organs
In per cent



Institutional Organs
In per cent



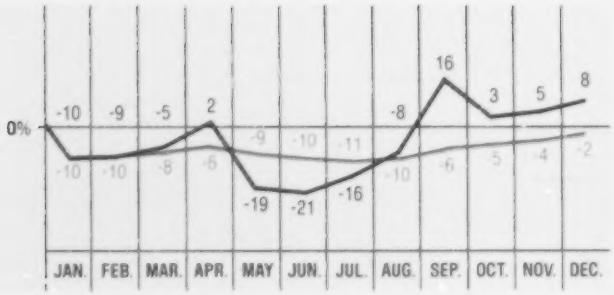
Sheet music and accessories were the top performers for retailers across the country that participate in the ongoing survey of sales activity analyzed on a monthly basis by Ernst and Whinney for the National Association of Music Merchants.[1]

Sheet music has shown consistent gains and closed the year ahead about 4 percent. Cumulatively, retail sales of accessories were ahead 6 percent.

Total sales volume for reporting retailers was down about 2 percent, with home organs and band and orchestra instruments exerting the strongest negative pressure. Home organs were down about 11 percent; band and orchestra instruments ended the year with about a 2 percent decline although the curve was on an upswing in the last quarter.

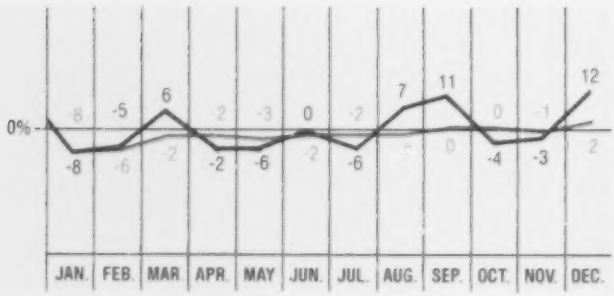
Pianos were ahead 1 percent over 1981, and appear to be moving ahead more briskly in 1983.

Band and Orchestra Instruments
In per cent



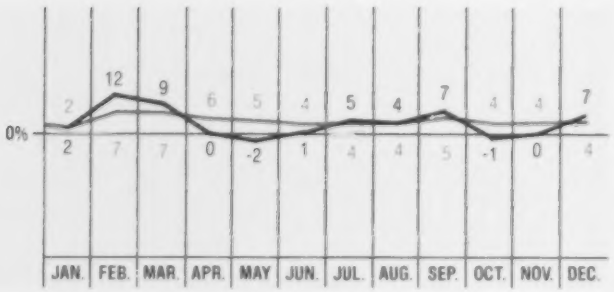
Month
Year to Date

Combo Instruments
In per cent



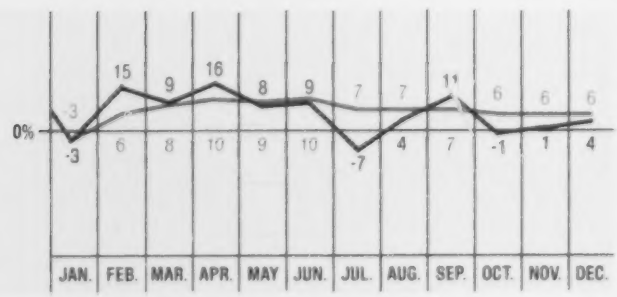
Month
Year to Date

Sheet Music
In per cent



Month
Year to Date

Accessories
In per cent



Month
Year to Date

[1]*For further information about these charts, contact the National Association of Music Merchants in Chicago.*

TEEN MUSIC MAKERS

Do sports and video games keep youngsters from playing musical instruments?

Absolutely not, according to the findings in a new study of teenagers conducted by Teen-age Research Unlimited (TRU) for the American Music Conference (AMC).

More than a third (38 percent) of the 1,500 13-to-19-year-olds polled said they play musical instruments. And, these teen music-makers spend almost as much time participating in sports as they do playing an instrument.

Contrary to the common belief that those who are interested in playing musical instruments are a unique group, the findings show that teen music-makers are well-rounded youngsters who take part in the same activities as their peers.

This is the second teen market study stimulated by AMC. *Seventeen* magazine conducted a special survey for the association of musical instrument playing habits among teen girls.

The TRU study, completed in February, was a larger project which allowed cross referencing of such areas as teen media preferences (including favorite TV shows and radio station formats), most-liked celebrities, spending and saving habits, most-admired adults, extracurricular activities, attitudes about music, and much more.

These periodic studies are part of AMC's continuing effort to probe the consumer market and to provide its members with valuable business information.

Other perceived rivals for the time and money of America's teens, home video and arcade games, apparently aren't consuming as much of their time as has been believed. Although electronic games have enjoyed increased popularity in recent years, teen musicians would rather be making music. Twice as many spent time playing their instruments during the week prior to the survey as those who played either home video games or arcade games.

Just over half of the teens who said they play musical instruments were female and most came from middle to upper income families, demographics AMC found in prior studies. Nearly three-quarters of those who play plan to attend college, with business the leading career choice.

In both the TRU and *Seventeen* studies, the piano was the most popular instrument among those who knew how to make music. Guitar, flute and clarinet were the instrument choices next most often mentioned among teen musicians.

The TRU survey revealed that the main reason most of the teens became interested in music was that they liked the sound of the instrument that they now play. The reason given next most often was that they were impressed with someone else's musical ability, and more than a fourth wanted to play because their friends played.

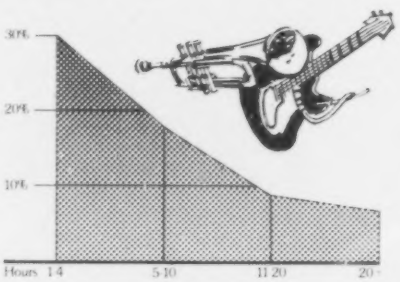
Seventy-one percent of those who never played an instrument or stopped playing did so because they were more interested in other activities. "Boring" musical experiences and poor teaching were other reasons cited for giving up music.

However, almost half of the teens who don't know how to play an instrument said they wish they had learned when they were younger. Another 30 percent hope to learn to play in later life.

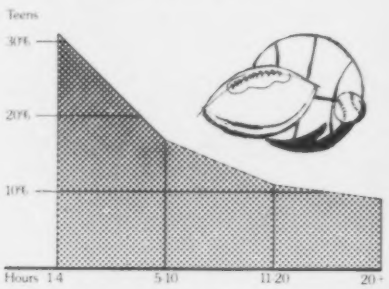
The ablity to play a musical instrument appears to mean a great deal to those who participate. The vast

HOW TEENS WHO PLAY MUSICAL INSTRUMENTS SPEND THEIR LEISURE TIME[1]

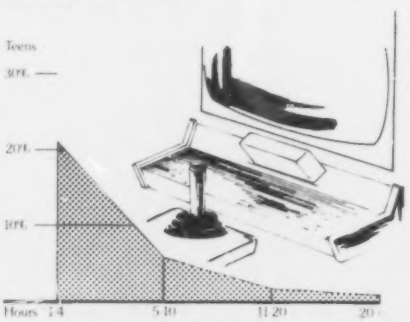
Playing a Musical Instrument



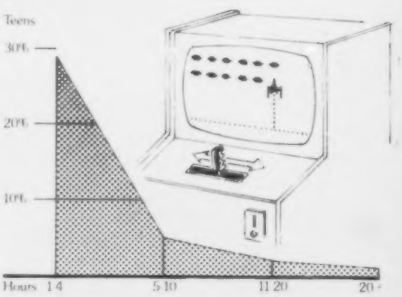
Participating in Sports



Playing Home Video Games



Playing Arcade Video Games



[1]Figures are from a study conducted on behalf of AMC by Teen-age Research Unlimited. They represent the number of hours teens who know how to play musical instruments spent on each activity in the week prior to the survey.

majority of teen musicians believe that every child should have a chance to play an instrument.

The love teens have for music extends beyond their own participation. Nearly twice as many of the teens who play instruments attended concerts in the week prior to the survey as did non-instrumentalists. They also bought more records and tapes.

Spending and Saving

The motivated young music-makers seem to find time to be involved in a variety of activities and hold jobs as well. More than a third said they have regular jobs and another 39 percent earn money occasionally.

Once they earn money, they save it. More than 75 percent of the teen instrumentalists said they have savings accounts, compared to only 68 percent of the non-musicians. However, less than a fourth have checking accounts or access to credit cards.

Seven percent of all the teens polled purchased musical instruments during the past 12 months and an equal number said they plan to buy instruments in the coming year.

By comparison, 35 percent of the teens bought sporting equipment in the past year, but the number anticipating expenditures in this area in the next year is under 25 percent. About the same number of teens (10 percent) plan to buy video game systems.

On the other hand, 23 percent of the teens say they will buy home stereo gear in the next year, up 4 percent from the previous 12 months. Half of the teens bought records or tapes during the last year and slightly fewer plan to add to their collections in the coming year.

Who is Most Likely to Play?

The study enabled AMC to select the type of teen who is most likely to play a musical instrument from the four basic typologies revealed by the survey.

Continued on page 22

WHAT TEEN AMATEURS ARE PLAYING[1]

Instrument	Total of All Teens Who Play	Males	Females
Piano	40%	26%	52%
Guitar	25%	35%	17%
Clarinet	14%	8%	19%
Flute	14%	2%	24%
Drums	13%	23%	6%
Trumpet	13%	22%	6%
Saxophone	11%	13%	10%
Electronic organ	10%	7%	12%
Electronic keyboard/synthesizer	5%	8%	3%
Violin	4%	2%	5%

[1]Figures are from a 1983 poll conducted by Teen-age Research Unlimited for the American Music Conference.

AMATEUR MUSIC MAKERS

A survey for AMC undertaken by The Gallup Organization in 1978 found that 51 percent of all households responding included at least one amateur musician. In 48 percent of these households at least one instrument is owned, with guitar, piano and organ the most likely to have been purchased. In nearly half of the musical households, amateur musicians own two instruments and nearly a fourth own three or more.

Forty-three percent of amateurs live in suburban areas, and about half are college-educated.

WHAT ALL AMATEURS ARE PLAYING[1]

INSTRUMENT	Number of Amateurs[2]	% Male	% Female	Median Age
Piano	18,188,000	21%	79%	28
Guitar	15,140,000	65%	35%	23
Organ	6,196,000	29%	71%	31
Clarinet[3]	2,948,000	31%	69%	19
Drums[3]	2,748,000	94%	6%	19
Flute[3]	2,548,000	17%	83%	19
Trumpet	2,299,000	86%	14%	19
Violin	1,799,000	32%	68%	27
Harmonica[4]	1,549,000	86%	14%	25
Saxophone	1,549,000	82%	18%	22

[1]The figures should be read as numbers of Americans (between the ages of 5 and 75) who say they play these instruments—and not an indication of instrument ownership.
[2]Half of all amateur musicians play more than one instrument.
[3]Median age for active players in these three categories is: clarinet—14; drums—16; and flute—18.

MUSIC ASSOCIATIONS

(This summary of associations is based on a mail and telephone survey conducted by the AMC staff in the spring of 1983.)

The 168 music associations represented here have a cumulative membership of at least 1,553,618 individuals, 13,543 companies, and 7,179 non-profits (schools, other associations, libraries). Sixty-four of the associations surveyed have chapters. Many individuals and companies belong to multiple associations, and some didn't provide figures. Therefore, the actual number of members is somewhat different than this indicated total.

These associations *employ* 411 full-time staff people and 125 part-time staffers. They also *spend* an estimated yearly total of $55 million.

The source of music association membership is drawn mostly from professionals; then general interest, then music industry, and least from the recording business. Below is the percentage of associations who draw their membership from listed categories. (Phrases in parentheses refer to notations shown in the charts to the right).

Music Industry		
(Mfg. & Dist.)	Manufacturers and distributors	35%
(Retailers)	Music and sound products retailers	27%
(Publishers)	Music publishers	37%
Recording Business		
(Mfg. & Dist.)	Manufacturers and distributors	17%
(Retailers)	Record and tape retailers	10%
(Broadcasters)	Music broadcasters	11%
Professionals		
(Teachers)	Music teachers	54%
(Musicians)	Professional musicians	59%
(Media)	Journalists, critics, etc.	17%
(Other)	Technicians, therapists, managers, etc.	33%
General Interest		
(Hobbyists)	Musicians who do not perform for profit	32%
(Archivists)	Collectors, historians, libraries	24%
(Students)	Those enrolled in general degree schools	47%

Continued on page 20

Academy of Country Music
P.O. Box 508, 6255 Sunset Blvd., Hollywood, CA 90028 213/462-2351

Academy of Wind and Percussion Arts
P.O. Box 3228, Augusta, GA 30904 404/736-4798

Accordion Federation of North America
11438 Elmcrest Street, El Monte, CA 91732 213/686-1769

Amateur Chamber Music Players
633 East Street, NW, Washington, DC 20004

American Accordionists Association
580 Kearny Avenue, Kearny, NJ 07032 201/901-5010

American Association of Music Therapy
35 W. Fourth Street, New York, NY 10003 212/598-3493

American Bandmasters Association
2019 Bradford Drive, Arlington, TX 76010 817/261-8629

American Banjo Fraternity
2665 Woodstock Road, Columbus, OH 43221

American Choral Directors Association
P.O. Box 5310, Lawton, OK 73504 405/355-8161

American Choral Foundation
130 West 56th Street, New York, NY 10019 212/246-3361

American College of Musicians
P.O. Box 1807, 808 Rio Grande, Austin, TX 78767 512/478-5775

American Composers Alliance
170 West 74th Street, New York, NY 10023 212/362-8900

American Federation of Musicians
1500 Broadway, New York, NY 10036 212/869-1330

American Fellowship of Recording Artists
219-03 119th Avenue, Cambria Heights, NY 11411 212/525-8867

American Friends of Scottish Opera
281 Park Avenue, S., New York, NY 10022 212/674-7491

American Guild of Authors and Composers
40 West 57th Street, New York, NY 10019 212/757-8833

American Guild of English Handbell Ringers
601 W. Riverview Avenue, Dayton, OH 45406

American Guild of Music
Box 3, Downers Grove, IL 60515 312/968-0173

American Guild of Musical Artists
1841 Broadway, New York, NY 10023 212/265-3687

American Guild of Organists
815 Second Avenue, Suite 318, New York, NY 10017 212/687-9188

American Harp Society
6331 Quebec Drive, Hollywood, CA 90068 213/463-0716

American Liszt Society
University of Florida, Department of Music, Gainesville, FL 32611 904/392-6674

American Lituanian Roman Catholic Organist Alliance
7310 S. California Avenue, Chicago, IL 60629 312/737-2421

American Matthay Association
2142 Chinook Trail, Maitland, FL 32751

American Music Center
250 West 54th Street, New York, NY 10019 212/247-3121

American Music Conference
1000 Skokie Blvd., Wilmette, IL 60091 312/251-1600

American Musical Instrument Society
University of South Dakota, Vermillion, SD 57069 605/677-5306

American Musicological Society
University of PA, 201 West 34th Street, Philadelphia, PA 19104 215/898-8698

American Orff-Schulwerk Association
Cleveland State University, Cleveland, OH 44115 216/543-5366

American Recorder Society
48 West 21st Street, New York, NY 10010 212/675-9042

American School Band Directors' Association
P.O. Box 73, Eagle Grove, IA 50533

American Society of Composers, Authors and Publishers
One Lincoln Plaza, New York, NY 10023 212/595-3050

American Society of Music Arrangers
P.O. Box 11, Hollywood, CA 90028 213/874-9318

MEMBERSHIP			SOURCE OF MEMBERS														ACTIVITIES										
			MUSIC INDUSTRY			RECORDING BUSINESS			PROFESSIONALS				GENERAL INTEREST				COMMUNICATION EDUCATION					PUBLIC REL.					
Individuals	Companies	Non-Profits	Mfg. & Dist.	Retailers	Publishers	Mfg. & Dist.	Retailers	Broadcasters	Teachers	Musicians	Media	Other	Hobbyists	Archivists	Students	Meetings	Publications	Periodicals	Newsletters	Performances	Print	Broadcast	Lobbying	Competitions	PAID STAFF	CHAPTERS
2,600					●	●		●		●		●	●			●	●		●		●	●			●	
50	2,400	200	●	●	●	●			●	●			●		●	●	●		●		●				●	
	100		●		●	●			●	●							●		●		●	●		●	●	
5,000		3								●		●	●				●		●						●	
700	10	12	●	●	●				●	●			●		●	●		●	●					●		
500	4		●	●	●				●	●		●			●	●	●		●		●		●			
241	75		●	●	●	●	●		●	●						●	●				●			●		
250									●	●			●			●	●									
11,000	300		●	●	●				●	●					●	●	●	●	●		●	●				●
●									●									●	●					●	●	●
●																●					●				●	
280,000										●						●	●						●		●	●
●									●	●		●											●	●	●	●
●																●			●						●	
4500										●						●			●		●		●	●	●	●
●	●	●	●	●		●			●	●				●	●	●	●		●	●	●				●	●
95			●						●	●						●	●		●		●			●		
5,600										●								●			●	●	●		●	●
23,400									●	●		●	●		●	●	●	●	●	●	●				●	●	●
2,700	2			●	●		●		●	●			●	●	●	●	●		●		●				●	●	●
200	2	2			●			●	●	●		●	●	●	●	●	●	●			●	●				●	●
200											●			●		●	●				●						●
●									●	●					●		●		●					●		
1,200	18				●	●		●	●	●	●	●		●	●		●	●	●		●		●	●	●	
3	215	11	●	●	●				●	●						●	●				●	●	●	●	●	
450		150	●	●	●				●	●			●	●	●	●	●	●	●							
3,500		1,250			●				●	●			●	●	●	●	●	●	●					●	●	●
3,118	43	96	●	●	●				●	●					●	●	●	●			●				●	●
3,700										●			●				●		●					●	●	●
●			●	●	●	●	●		●							●			●							●
●	●				●					●		●				●		●			●			●		●
●									●	●			●		●											●

Music Associations,

Continued

Seventy-four percent of associations hold conventions and meetings, and 59% distribute publications and newsletters. Only 34% of these associations publish a magazine (periodical). The average frequency for conventions is 1.68 per year and other meetings 2.61 per year. The average publication frequency for periodicals and newsletters is quarterly.

Fifty-one percent of the surveyed associations engage in print publicity but only 24% use the broadcast media for promotion. Competitions are run by 57% of these associations. Lobbying, however, is engaged in by only 20% of music associations.

These figures are surprising in light of the concerns expressed by responding organizations. Most music organizations cited as the major problem in music today the poor public perception of music's basic role in life, and faulted the schools for inadequate music education. A troubled economy was acknowledged as the cause of budget cuts and fewer jobs, while diminished resources and increased costs have led to decreases in ticket and product sales. Other needs include better teaching/performing materials, improved quality control, protection of copyrights and fewer or more favorable government regulations.

These organizations see their most important task as education of the public on the importance and value of music. They would promote the interests of their constituents, not only through public relations/communication efforts, but by increasing jobs and product sales, establishing standards and lobbying, and would increase their membership through other improved member services.

Although 250 associations were initially queried by mail, we included here only those that responded to our mailings and phone calls and a small number of associations that we felt should be included even though we were not able to obtain survey data from them.

American Society of Music Copyists
1687 Broadway, New York, NY 10019 212/586-2140

American String Teachers Association
Georgia University, Box 2066, Athens, GA 30602 404/542-5254

American Symphony Orchestra League
633 East Street, Washington, D.C. 20004 202/628-0099

American Viola Society
512 Roosevelt Boulevard, Ypsilanti, MI 48197 313/482-6288

Americana Boychoir Federation
125 South Fourth Street, Connellsville, PA 19425 412/628-3939

Amusement and Music Operators Association
2000 Spring Road, Oak Brook, IL 60521

Associated Male Choruses of America, Inc.
106 Maplefield, Pleasant Ridge, MI 48069 313/544-1995

Association of College, University and Community Arts Administrators
6225 University Avenue, Madison, WI 53705 608/262-0004

Association of Concert Bands
19 Benton Circle, Utica, NY 13501

Association of Independent Conservatories of Music
11021 East Boulevard, Cleveland, OH 44106 216/791-9191

Association of Professional Vocal Ensembles
1830 Spruce Street, Philadelphia, PA 19103 215/545-4444

Ernest Bloch Society
Star Route Two, Gualala, CA 95445 707/884-3473

Louis Braille Foundation for Blind Musicians
215 Park Avenue, South, New York, NY 10003 212/982-7290

Catgut Acoustical Society
112 Essex Avenue, Montclair, NY 07042

Central Opera Service
Lincoln Center, New York, NY 10023 212/799-3467

Chamber Music America
215 Park Avenue, South, New York, NY 10003

Chinese Music Society of North America
2329 Charmingfare, Woodridge, IL 60517

Church Music Association of America
548 Lafond Avenue, St. Paul, MN 55103 612/293-1710

College Band Directors National Association
School of Music, Baylor University, Waco, TX 76703 817/755-3571

College Music Society
Regent Box 44, University of Colorado, Boulder, CO 80309 303/492-5049

Company of Fifers and Drummers
137 Douglas Road, Warwick, RI 02886 401/821-1628

Composers Theatre
225 Lafayette Street, New York, NY 10012 212/925-3721

Concert Artists Guild
154 West 57th Street, New York, NY 10019 212/757-8344

Concert Music Broadcasters Association
500 Temple, Detroit, MI 48201 313/833-6105

Council for Research in Music Education
School of Music, University of Illinois, Urbana, IL 61801 217/333-1027

Country Music Association
P.O. Box 22299, Seven Music Circle N., Nashville, TN 37203 615/244-2840

Creative Audio and Music Electronics Organization
10 Delmar Avenue, Framingham, MA 01701 617/877-6459

Detroit Jazz Center/Jazz Research Institute
2110 Park Avenue, Detroit, MI 48201

Fraternity of Recording Executives
828 East 222 Street, New York, NY 10467

Fretted Instrument Guild of America
2344 South Oakley Avenue, Chicago, IL 60608 312/378-1143

Gospel Music Association
P.O. Box 23201, Nashville, TN 37203 615/242-0303

Guild of American Luthiers
8222 South Park Avenue, Tacoma, WA 98408 206/472-8439

Guitar and Accessory Music Marketing Association
40 Yamaha Musical Products, 3050 Breton Road, SE, Grand Rapids, MI 49510 616/942-9223

MEMBERSHIP			SOURCE OF MEMBERS															ACTIVITIES												
			MUSIC INDUSTRY			RECORDING BUSINESS			PROFESSIONALS				GENERAL INTEREST			COMMUNICATION EDUCATION					PUBLIC REL.									
Individuals	Companies	Non-profits	Mfg. & Dist.	Retailers	Publishers	Mfg. & Dist.	Retailers	Broadcasters	Teachers	Musicians	Media	Other	Hobbyists	Archivists	Students	Meetings	Publications	Periodicals	Newsletters	Performances	Print	Broadcast	Lobbying	Competitions	PAID STAFF	CHAPTERS
100										●		●				●			●		●		●			
4,800	200		●	●	●				●	●			●		●	●	●	●						●	●	●
4,000		800								●		●				●		●	●	●	●				●	
400									●	●			●	●	●	●	●		●					●		●
●		●			●			●	●	●		●			●	●	●	●	●	●	●	●	●	●	●	●
	2,600					●	●					●				●	●		●		●		●		●	
1,592													●						●	●					●	●
78	219	942								●		●			●	●	●		●		●			●	●	
205	15	108	●	●	●	●			●	●		●	●			●	●		●							
65	125		●	●	●				●	●	●	●			●	●	●		●		●	●	●	●	●	
100		15			●					●					●				●							●
500										●										●				●	●	
840		10							●	●	●	●	●	●	●	●			●					●	●	
●	●	●			●	●		●	●	●	●	●		●	●	●	●	●			●	●			●	●
300	450	290														●	●		●				●		●	
300		70	●	●	●				●	●		●	●		●	●	●	●	●	●	●	●	●		●	●
●									●	●			●	●	●			●								
●			●	●	●	●	●		●							●	●	●								●
5,400			●	●	●				●	●		●		●	●	●	●	●	●						●	●
60		130	●	●	●				●	●	●	●	●	●	●	●	●			●	●	●				●
100									●	●				●	●		●								●	
●																								●	●	
●	●					●		●				●				●			●			●				
●					●				●	●					●	●	●	●	●		●		●		●	
6,500	500		●	●	●	●	●	●	●	●	●	●		●		●	●								●	
	21		●													●	●		●		●				●	
●		●						●	●	●	●	●	●	●	●					●	●	●	●		●	●
115					●	●	●			●	●	●				●										
1,200					●					●			●		●	●	●									
3,000			●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●		●	●			●	
●			●	●						●			●		●		●								●	
	12		●													●					●	●				

Teen Music Makers,

Continued from page 17

Essentially, slightly more of the potential music makers are female, tend to come from upper income families where two adults are employed full-time and are more likely than their peers to have regular jobs.

Musical teens tend to read more than their peers, have the broadest preferences in musical tastes and are the largest consumers of records, tapes, car stereos and concert tickets.

These teens tend to spend the least amount of time among their peers using computers, playing home video games and attending religious functions. More of this group, however, tend to play arcade games than the other teen types.

On television, music-making teens favor movies and musical variety shows and dislike game shows. Cable is available in fewer of their homes than those of other teens; however, those who do have cable hook-ups are most likely to check the weather reports and, surprisingly, are least likely among teens to watch music programming.

Although they read newspapers more often than their peers, they pay little attention to the advertising. Radio and television commercials make the most lasting impression on these potential musicians.

In sports, this type of teen participates in a wide variety of activities, especially bicycling and swimming, and, compared to other teens, more of them spend time sailing/boating, water skiing, downhill skiing, motorcycling and camping.

Other than sports, they tend to spend more time than others in their age group on hobbies, going to movies, shopping, "cruising," watching TV, working around the house and hanging out with friends.

And, teens who are most likely to play musical instruments are also most likely to admire music performers.

Guitar Foundation of America
Box 5311, Garden Grove, CA 92645

Hymn Society of America
Wittenberg University, Springfield, OH 45501 513/327-6308

Institute for Studies in American Music
Conservatory of Music, Brooklyn College, Brooklyn, NY 11210 212/780-5655

International Association of Music Libraries
Northwestern University Music Library, Evanston, IL 60201 312/494-3434

International Association of Organ Teachers
48 Maple Drive, Bedford, NH 03102 603/472-5566

International Clarinet Society
Washington State University, Pullman, WA 99164

International Council for Traditional Music
Columbia University, New York, NY 10027

International Double Reed Society
c/o Michigan State University, Dept. of Music, East Lansing, MI 48824 517/355-7727

International Fan Club Organization
P.O. Box 177, Wild Horse, CO 80862 303/962-3543

International Federation of Children's Choirs
125 South Fourth Street, Connellsville, PA 15425 412/628-3939

International Festivals Association
Commodore Court, 702 Wayzata Blvd., Minneapolis, MN 55403 612/377-4621

International Horn Society
1213 Sweet Briar Road, Madison, WI 53705 608/233-6336

International Rock 'N' Roll Music Association
P.O. Box 50111, Nashville, TN 37205 615/352-1443

International Society for Music Education
University of Arizona, Tucson, AZ 85721

International Society of Bassists
School of Music, Northwestern University, Evanston, IL 60201 312/665-0408

International Society of Performing Arts Administrators
Western Michigan University, Kalamazoo, MI 49008 616/383-0925

International Steel Guitar Convention
9535 Midland, Overland, MO 63114 314/427-7794

International Trombone Association
University of Arizona, Tucson, AZ 85721 602/792-1877

International Trumpet Guild
State University College at Potsdam, Potsdam, NY 13676

Jazz Composers Orchestra Association
500 Broadway, New York, NY 10012 212/925-2121

Jazzmobile
159 West 127th Street, New York, NY 10027 212/866-4900

Kappa Kappa Psi
Oklahoma State University, Stillwater, OK 74074 405/372-2333

Koussevitzky Music Foundation
415 Madison Avenue, New York, NY 10017 212/752-5300

Liederkranz Foundation
Six East 87th Street, New York, NY 10028 212/534-0880

Liturgical Conference
806 Rhode Island Avenue, NE, Washington, D.C. 20018 202/529-7400

Major Symphony Managers Association
P.O. Box 669, Vienna, VA 22180 703/281-1230

Massenet Society/American Branch
P.O. Box 294, Old Greenwich, CT 06870 203/852-7619

Metropolitan Opera Guild
1865 Broadway, New York, NY 10023 212/582-7500

Mid-West National Band and Orchestra Clinic
1607 North Channel Drive, Round Lake, IL 60076 312/546-2128

Modern Music Masters Society
P.O. Box 347, Park Ridge, IL 60068 312/823-7148

Moravian Music Foundation
20 Cascade Avenue, Winston-Salem, NC 27107

Mu Phi Epsilon
1645 South Bascom Avenue, Campbell, CA 95008 408/377-3570

Music Critics Association
6201 Tuckerman Lane, Rockville, MD 20852 301/530-9527

MEMBERSHIP			SOURCE OF MEMBERS															ACTIVITIES											
			MUSIC INDUSTRY			RECORDING BUSINESS			PROFESSIONALS				GENERAL INTEREST			COMMUNICATION EDUCATION					PUBLIC REL.								
Individuals	Companies	Non-profits	Mfg. & Dist.	Retailers	Publishers	Mfg. & Dist.	Retailers	Broadcasters	Teachers	Musicians	Media	Other	Hobbyists	Archivists	Students	Meetings	Publications	Periodicals	Newsletters	Performances	Print	Broadcast	Lobbying	Competitions	PAID STAFF	CHAPTERS
●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●					●		●	●	
3,000		400			●				●							●	●		●					●	●	●
3,500					●				●	●				●	●	●	●	●	●		●				●	
200		225		●					●			●		●		●	●	●								
300									●						●	●			●					●		
2,000	50	100	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●						●		
612		360		●				●	●	●	●	●	●	●	●	●		●	●						●	●
●		300						●		●	●	●				●	●	●	●		●	●			●	
		●							●	●		●			●	●	●	●	●		●	●			●	
275	400											●				●			●	●	●	●		●	●	
2,000	5	120	●						●	●			●		●	●		●	●					●	●	
200					●			●	●	●	●	●	●	●	●		●	●	●		●					
●	●	●	●	●	●				●	●					●	●		●	●							
1,200	10		●	●	●	●	●		●	●			●	●	●	●	●				●			●	●	
201	139											●				●	●		●		●		●	●		
●	●	●	●	●	●	●			●	●	●		●	●	●	●			●	●	●				●	
2,600									●	●			●		●	●	●							●		
●	●					●				●							●	●			●	●			●	
●	●	●																	●	●	●	●			●	
●									●	●			●		●	●	●		●						●	●
																								●		
●	●	●	●						●	●		●	●		●	●			●	●	●	●		●		
3,200									●	●					●		●	●	●						●	
35		35								●	●	●		●		●	●	●	●	●	●	●	●			
51				●				●		●	●		●	●		●	●		●		●					
102,000												●	●				●			●	●	●		●	●	
175,000									●						●	●		●			●			●	●	●
2,000	50	50	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●				●	●			●	
6,000									●	●	●	●	●	●	●	●	●	●	●		●			●	●	●
250								●		●	●					●			●						●	

How AMC Promotes Music,

Continued from page 3

Do we like the idea? Does it fit our geographical markets, image, timing and cost? Does the organization, or event, have a proven track record? How does it relate to our employees? customers? interests of our stockholders? What kind of name identification will we get? Is it cost effective? Apparently, music satisfies many of these parameters, since many companies do music-related promotions even without the involvement of non-profit causes. For example, General Motors sponsors a "National Concerto Competition" through *Seventeen* magazine. General Dynamics sponsors the "Spoleto Festival" in Charleston. Jovan, Coca-Cola, Seagram, Panasonic, Sony, U.S. Tobacco, Brown and Williamson, Anheuser-Busch, Murjani, and others sponsor music concerts, contests, and cross-promotional advertising campaigns featuring musical acts.

AMC can serve a valuable role in providing technical assistance, consultation, and bringing interested sponsors together with worthwhile community music organizations or institutions. In this first year AMC has spent most of its time making contacts and seeing where we fit in. We were, however, able to provide consultation to Cunningham and Walsh (Advertising Agency) and Henson Associates (creators of the Muppets) on specific, proprietary projects.

Employee Services: This is an area similar to cause-related marketing in that AMC can provide technical assistance and consultation to corporations. In this case we deal with the personnel departments instead of the marketing departments. Many companies offer services and recreation benefits to employees and their families. At the current time the leading services and activities are team sports, Christmas parties, and discount tickets to events. Music programs, where they exist, are primarily chorus/glee clubs or, to a lesser extent, company bands. Less than 20% of the companies that

Continued on page 26

Music Distributors Association
135 West 29th Street, New York, NY 10001 212/564-0251

Music Educators National Conference
1902 Association Drive, Reston, VA 22091 703/860-4000

Music Industries Association of Canada
130 Bloor Street, W., Toronto, Ontario, Canada M55 2X7 416/964-2875

Music Industry Council
c/o Slingerland, 6633 N. Milwaukee Avenue, Niles, IL 60648 312/647-0377

Music Industry Marketing Association
600 South Dearborn, Chicago, IL 60605 312/922-2433

Music Library Association
2017 Walnut Street, Philadelphia, PA 19103 215/569-3948

Music Publishers' Association of the U.S.
c/o Boosey and Hawkes, 200 Smith Street, CS6, Farmingdale, L.I., NY 11735

Music Teachers National Association
2113 Carew Tower, Cincinnati, OH 45202 513/421-1420

Musical Box Society, International
Box 205, Rt. 3, Morgantown, IN 46160 812/988-7545

Musical Theatres Association
Five Westland Road, Hamden, CT 06517 203/281-0322

Musicians Foundation
200 West 55th Street, New York, NY 10019 212/247-5332

Musicians National Hot Line Association
277 East 6100 South, Salt Lake City, UT 84107 801/268-3000

National Academy of Recording Arts and Sciences
4444 Riverside Drive, Burbank, CA 91505 213/843-8233

National Association for Music Therapy
P.O. Box 610, Lawrence, KS 66044 913/842-1909

National Association of Band Instrument Manufacturers
c/o G. Leblanc, 7019 30th Avenue, Kenosha, WI 53140 414/658-1644

National Association of College Wind and Percussion Instructors
Northest Missouri State University, Kirksville, MO 63501 816/665-5121

National Association of Composers, U.S.A.
P.O. Box 49652, Barrington Station, Los Angeles, CA 90049

National Association of Electronic Keyboard Manufacturers
c/o Yamaha, P.O. Box 6600, Buena Park, CA 90622 714/522-9320

National Association of Jazz Educators
Box 724, Manhattan, KS 66502 913/776-8744

National Association of Music Merchants
500 North Michigan Avenue, Chicago, IL 60611 312/527-3200

National Association of Pastoral Musicians
225 Sheridan Street, NW, Washington, D.C. 20011 202/723-5800

National Association of Professional Band Instrument Repair Technicians
P.O. Box 51, Normal, IL 61761 309/452-4257

National Association of Recording Merchandisers
1008-F Astoria Boulevard, Cherry Hill, NJ 08003 609/424-7404

National Association of Schools of Music
11250 Roger Bacon Drive, No. 5. Reston, VA 22090 703/437-0700

National Association of School Music Dealers
901 East Fairfield Drive, Pensacola, FL 32503 904/432-7621

National Association of Teachers of Singing
250 West 57th Street, New York, NY 10019 212/582-4043

National Band Association
P.O. Box 6, Ada, OH 45810 419/634-7600

National Catholic Bandmasters' Association
Box 523, Notre Dame, IN 46556 219/239-7136

National Consortium for Computer Based Music Instruction
School of Music, University of Illinois, Urbana, IL 61801 217/333-0675

National Council of Music Importers and Exporters
135 West 29th Street, New York, NY 10001 212/564-0251

National Council of State Supervisors of Music
Kansas Department of Education, 120 East Tenth Street, Topeka, KS 66612 913/296-4932

National Federation of Music Clubs
1336 North Delaware, Indianapolis, IN 46202 317/638-4003

National Flute Association
805 Laguna, Denton, TX 77091 817/387-9472

MEMBERSHIP			SOURCE OF MEMBERS														ACTIVITIES											
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Individuals	Companies	Non-profits	Mfg. & Dist.	Retailers	Publishers	Mfg. & Dist.	Retailers	Broadcasters	Teachers	Musicians	Media	Other	Hobbyists	Archivists	Students	Meetings	Publications	Periodicals	Newsletters	Performances	Print	Broadcast	Lobbying	Competitions	PAID STAFF	CHAPTERS
	72		●													●			●		●				●	
55,000	425		●						●						●	●	●	●			●	●	●	●	●	●
	75	3	●													●	●		●		●		●	●	●	
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1,400	15		●	●	●	●	●	●	●	●	●	●	●	●	○				●							
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2,500	65		●	●	●				●	●			●	●	●	●	●		●		●			●	●	

How AMC Promotes Music,

Continued from page 24

provide employee services offer music related activities. AMC is working through the membership of the National Employee Services and Recreation Association to encourage the proliferation of bands, combos, choruses, and group music lessons as an important part of employee benefits. This association represents 2,500 benefit managers and has chapters throughout the United States.

Awards Program

The AMC Awards programs are fundamentally "human interest" stories that encourage music participation. After testing a number of such programs over the years, the two programs offering best "human interest" potential have been found to be the Scholastic Songwriting competition for junior and senior high school students, and the Amateur Music Family of the Year recognition program. On occasion, other special awards are presented to businesses or other agencies promoting amateur music participation through editorial or advertising content, such as the recent award for the Kool jazz campaign.

Nearly ten years ago, AMC began its Amateur Music Family of the Year recognition program to honor the many Americans who are amateur music makers, and who often play together in family groups as well as participate in school and community bands, orchestras and other musical ensembles. Over the years, nominees have come from small and large families (including a 1983 family with 17 children), from rural communities, small towns and large cities, from nearly every state in the union.

Support School Music

AMC's Support School Music program established five years ago has been of limited help to school music programs because it was crisis oriented. Since that time there has been a growing need for the material and concepts in Support School Music to

Continued on page 28

National Guild of Community Schools of The Arts P.O. Box 583, Teaneck, NJ 07666 201/836-5594
National Music Publishers' Association 110 East 59th Street, New York, NY 10022 212/751-1930
National Piano Foundation 230 North Michigan Avenue, Chicago, IL 60601 312/372-9800
National Piano Manufacturers Association of America 230 North Michigan Avenue, Chicago, IL 60601 312/372-9800
National Piano Travelers Association c/o Charles Ramsey, 15 Gage Street, Kingston, NY 12401 914/338-1484
National School Orchestra Association 330 Bellevue Drive, Bowling Green, KY 42101 502/842-7121
National Society of Student Organists 48 Maple Drive, Bedford, NH 03102 603/472-5566
North American Saxophone Alliance Ithaca College, School of Music, Ithaca, NY 14850
Old Time Country Music Club of Canada 1421 Gohier Street, St. Laurent, PQ, Canada H4L 3K2 514/748-7251
Opera America 1010 Vermont Avenue, NW, Washington, D.C. 20005 202/347-9212
Organ Historical Society P.O. Box 26811, Richmond, VA 23261
Percussive Arts Society 214 West Main, Box 697, Urbana, IL 61801
Phi Beta Central Methodist College, Fayette, MO 65248 816/248-3804
Phi Mu Alpha - Sinfonia Lyrecrest, 10600 Old State Road, Evansville, IN 47711 812/867-2433
Pi Kappa Lambda P.O. Box 6222, University, AL 35486 205/348-6741
Piano Technicians Guild 113 Dexter Avenue, N., Seattle, WA 98109 206/283-7440
Polish Singers Alliance of America 1217 78th Street, Brooklyn, NY 11228 212/748-3817
Recording Industry Association of America 888 Seventh Avenue, New York, NY 10019 212/765-4330
SESAC, Inc. 10 Columbus Circle, New York, NY 10019 212/586-3450
Sigma Alpha Iota 4119 Rollins Avenue, Des Moines, IA 50312 515/255-3079
Society for Asian Music 50 Washington Square South, New York, NY 10021
Society for the Preservation and Advancement of the Harmonica P.O. Box 865, Troy, MI 48099 313/647-2706
Society for Preservation/Encouragement of Barber Shop Quartet Singing in America 6315 Third Avenue, Kenosha, WI 53141 414/654-9111
Society of the Classic Guitar P.O. Box 566, Lenox Hill Station, New York, NY 10021 212/807-7709
Songwriters Resources and Services 6772 Hollywood Boulevard, Hollywood, CA 90028 213/463-7178
Southeastern Composers' League School of Music, Florida State University, Tallahassee, FL 32306
Sweet Adelines P.O. Box 45168, Tulsa, OK 74145 918/622-1444
Tubists Universal Brotherhood Association School of Music, No. Texas State University, Denton, TX 76203 817/788-2791
Violin Society of America 23 Culver Hill, Southampton, NY 11968
Women Band Directors National Association 344 Overlook Drive, West Lafayette, IN 47906 317/463-1738
Young Concert Artists, Inc. 250 West 57th Street, New York, NY 10019 212/307-6655
Young Musicians Foundation 914 South Robertson Boulevard, Los Angeles, CA 90035 213/659-3766

MEMBERSHIP			SOURCE OF MEMBERS															ACTIVITIES											
			MUSIC INDUSTRY			RECORDING BUSINESS			PROFESSIONALS				GENERAL INTEREST			COMMUNICATION EDUCATION					PUBLIC REL.								
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55		72							●							●		⊘	●		●		●		●	●
	300				●											●	●		●		●	●	●	●	●	
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996		●	●	●	●	●	●	●	●	●	●	●		●	●	●			●	●	●	●				
	90									●		●				●	●		●		●	●	●	●	●	
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5,000	300	35	●	●	●	●	●		●	●			●	●	●	●	●	●			●		●	●	●	●
34															●	●				●						●
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●		●							●	●	●	●	●	●	●			●		●					●	
2,900								●	●	●			●	●	●	●	●				●	●				●
38,000								●	●	●	●		●		●	●	●		●	●	●	●			●	●
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3,000					●							●				●	●		●		●		●	●	●	
86		2							●	●		●			●	●	●		●	●				●		●
33,000									●	●			●		●	●	●	●	●	●	●	●		●	●	●
1,100		85	●	●	●				●	●		●	●	●	●	●		●	●					●	●	
238	15	10	●		●				●						●	●	●		●							
25										●										●	●	●		●	●	●
●	●	●														●			●	●	●	●		●	●	

How AMC Promotes Music,

Continued from page 26

be presented in a way that helps people to establish ongoing programs for building strong community support for school music programs. To that end, we are cooperating with the Music Educators National Conference and the National Association of School Music Dealers in achieving a revised edition of the *Support School Music* handbook in inexpensive paperback form for widespread distribution to music teachers, retailers, and booster organizations.

The new *Support School Music* handbook will be approximately 120 pages long and will include a self-assessment of personal teaching situations; editorial evaluation of the survey leading into options that can be considered; a how-to of different elements to consider, such as: community support, PR, government relations, student relations, arts groups, music industry, AMC, and forming a local support organization; and developing a staged implementation of a model plan, starting with a basic program and leading to a complete master plan.

Economic Council of the Music Industry

The sixth ECMI brought together a broad spectrum of music educators, retailers, publishers, and suppliers to its three-day meeting held in Washington, D.C., November 12-14, 1982. The meeting underscored the need for cooperative action to further the goals of music in America.

This ECMI, while underscoring the need for quality music education, felt that the industry (the manufacturers, the retailers, the publishers, the educators, the musicians) had serious problems which affect all segments equally. Music is important, in addition to the obvious reasons, because it contributes to the full development of the individual and is of intrinsic value to society. Only by cooperative efforts from each of the segments of our industry can we begin to promote this value of music and to solve our basic problems. The dicussion groups at ECMI focused on several problem/opportunity areas that were drawn from the formal presentations made by fourteen music industry and education leaders.

UNITY: We should reinvolve teachers, parents, students; get their input on issues. Address first the basic question of why we need to unite. Findings of ECMI on unity should be published to grass roots of all appropriate organizations; their leaders should agree on the advantages of unity. It is very important to bring together all of the industry to address issues. ECMI is good as a catalytic function; AMC should be a catalyst for the confederation, or coalition, of groups. The unity should be continued in future ECMIs, and participation invited of an expanded list of education representatives.

COMMUNICATION: ECMI should find more effective ways of mobilizing people and resources. There should be some form of communication, perhaps a newsletter, to address important issues. Consider the responsibility of each level to the whole. There is need for a "how-to" manual on identifying, unifying, organizing and activating music's large constituency. This manual should be broadly distributed. Project recommendation: A syllabus describing the nature and activities of all different music organizations concerned with the broad, common goal. (Provided in this issue of *Music U.S.A.)*

RECOGNITION: We must make music highly visible as a lifelong activity; we must create and enforce the need for music in everyday life. We must be aware of current successful programs in industry, and publicize them. Awards can effectively sell the general public on the advantages of music.

LOBBYING: There is definite need for political action and leadership on a statewide basis. Resources are finite; the political process determines the allocation of those resources. It is important that those concerned get involved in this process at an early stage. Different methods are needed for different state governments. ECMI meetings in Washington are recommended; we need better communication with legislators and bureaucracy; we need more political sophistication.

EDUCATION: Computers will help the quality of education, and get more people involved, leading to expansion of our market. The computer is a reality; it will free teachers for more individualized instruction; quality of education will improve and costs will decrease. The industry needs early involvement in creating teaching software for computers. Computers will have a definite impact on teaching and education. We need to lock music and art into the curriculum, and find ways to fund those programs.

In his closing remarks, Chairman Petersen observed: "We all agree there has to be a catalyst, and I believe we're all in agreement that the catalyst has to be AMC. I think there's no doubt that we can organize this so that there is one single repository of information, one kind of central direction.

"What we learn here today is going to help all of us. Think what it would be like if we had everybody represented, if we really, truly, had our entire industry represented. Think what a force we could be.

"I think that we obviously need more money, and I think that there are things that we can do so that we'll have the funding to do these important things. We have programs that we can continue to work on so that we can sell music generically. At the same time, each of the individual organizations can sell the particular part in which they are interested."

The seventh ECMI will be held again in Washington, D.C., November 10-13, 1983. Attendance is open to all and registration information can be secured through the AMC offices.

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